

xwi'xwi'em': My Hul'q'umi'num' Storytelling Journey

by

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MASTERS OF INDIGENOUS LANGUAGE REVITALIZATION

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Abstract

Indigenous languages are at risk of extinction in Canada, and also at risk are the traditional storytelling ways of our ancestors. Our First Peoples have been using oral transmission to pass on cultural knowledge about our Indigenous ways of life from generation to generation since time immemorial. Storytelling is used to teach our young people about our beliefs, values, history and relationships. This project explores how one researcher's personal journey utilized a storywork approach to connect to her cultural identity and language by telling four of her personal stories in Hul'q'umi'num', a Coast Salish language of British Columbia. The stories and their English translations are given in the Appendix. The researcher is not yet a speaker of her language, but she proceeded with the support and guidance of a collaborative team of Quw'utsun' Elders and language specialists. This report details the step-by-step learning process that a person can undertake to construct stories even if they are not fluent speakers of a language. The researcher learned much about the sounds and structures of her language as well as how new stories are designed. Through this process, the research was able to share teachings, important messages, traditional knowledge and a Quw'utsun' worldview in her own language. By telling her own stories and making them available to her community in the form of texts and movies, this project makes a contribution to the Hul'q'umi'num' language revitalization strategy.

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Dedication

tthunu shtun'ni'iws

My ancestors

nilh 'uw' nu swe' nu sxw'i'em' nu sqwul'qwul' 'i' hul'q'umi'num' tsun tse'.

It will be my own story and I will be telling it in Hul'q'umi'num'.

Acknowledgements

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I also wish to express my appreciation for the help of knowledgeable Elder Ruby Peter and language researcher Thomas Jones for their help in transforming my stories into Hul'q'umi'num'. Thank you to Donna Gerdts for her assistance with the transcribing, proofreading and translating back into English. Also thank you for helping to turn my art and text into iMovie's. I had many happy mornings working with my collaboration team. The storywork was supported through a Social Sciences & Humanities Research Council Insight Grant, Principal Investigator Donna Gerdts.

It has been my family that have been a cultural rock that I needed, I say *Gilakasla* to my husband Donovan Alfred, *Huy chexw* my children Richard Daniels and Vanessa Daniels for championing my confidence in my educational goals and my career outlook. To my daughter in-law *Huy ch q'u* Natasha Daniels and my HÍ SW_KE to my (*imuth*) grandchildren Kingston and Gillian that provide me with love, language pride and inspiration every day.

I cannot go without acknowledging my family Molly, Brenda, Linda, Virginia, my nieces Leateequia Daniels and Heather Harris for continuing to hold me up when I needed it and showing confidence in me and my language education endeavours.

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It was the Pauquachin Nation Chief and Council and especially Theresa Dubas the Education Director that provided moral and educational support for two years.

There were numerous special friends Patricia Vickers, Dawn Paul, Val Bob and Eleanor Dean that provided me with support, guidance and inspiration throughout the years. Sometimes by just being there for me and other times by providing me with their words or presence that became part of my journey. To those previous language champions, knowledge holders, elders, leaders in the field of language revitalization for over ten years, I wish to acknowledge that you have been in my thoughts and mind each day while I was in my learning time. I remember so many of your powerful statements about why our languages are so valuable to us. Some of you are now in the spirit world.

But most of all, I want to recognize my late mother and father for their major role in my life providing me with values, ethics and pride in my life for being a *hwulmuhw*, a Coast Salish person. Your memories and advice is forever imprinted on my heart, I miss you and I love you so much. Your legacy lives within your family.

Chapter 1: Introduction

This project explores how one researcher's personal journey utilized a storywork approach to connect to her cultural identity and language by telling four of her personal stories in Hul'q'umi'num', a Salish language of British Columbia.¹ In the Hul'q'umi'num' language, the word *xwi'xwi'em* means telling a story. My journey toward language fluency in Hul'q'umi'num' highlights for me an important cultural component that is missing from my life. I wish to know more of the historical contextual meaning behind the stories of my people, of our creation and of our connections to the land.

My motivation behind this Masters project is to connect myself to the language and to embark upon a learning process, which will clarify for me the specific knowledge and teachings that I am looking for. I have many fond memories growing up with my parents and grandparents of many occasions where I witnessed the loving but serious process of transferring valuable knowledge.² Our oral Indigenous traditions, through conversational and iterative methods, help us to affirm this deep rootedness in our territory as Quw'utsun' mustimuhw (people). These oral traditions have connected our people to *s'aa'lh tumuhw* (our territory) since the beginning of time. To address the gap in my personal knowledge about the worldview of my people, I find myself now searching for the foundational perspective that is embedded in our stories and

¹ Academics refer to the Halkomelem language. This is one of the twenty-three Salish languages spoken in southwestern British Columbia and the northwestern United States. It is one of ten Central Salish language spoken around the Salish Sea. Halkomelem has three main dialects, and the dialect relevant to this project is Hul'q'umi'num', the dialect spoken on Vancouver Island and the neighboring islands. Within Hul'q'umi'num', there are many different First Nations, with slightly different ways of speaking. Hul'q'umi'num' as spoken by the Quw'utsun' Tribes, in the vicinity of Duncan, BC, is the language variety used in this project.

² My grandparents were from Quw'utsun', Samuel Henry and Hilda Henry from *Xinupsum* (Green Point), Duncan BC. They are my late father's parents. My father is Ernie Henry and my mother is Edna Daniels who was born in Squamish BC. She was also a fluent speaker of the *Skw̓xwú7mesh* snichim. My parents spoke the Hul'q'umi'num' language. Although they did not teach me the language, it was spoken at home around me. I am one of ten siblings.

Hul'q'umi'num' language. This led me to return to my Quw'utsun' mustimuhw, my ancestral community, to do my research.

This research journey is important to me, because it allows me to learn about the traditional approaches of our ancestors. It was our ancestor's oral storytelling traditions that held the key messages about responsibility, humility, trust, respect and loyalty that are designed to help the younger people with relationships in their daily lives. With the loss of our languages, I feel that Indigenous storytelling systems are also being lost. It is important that we make every effort to work with skilled storytellers to pass on their knowledge and develop training programs. I use this research journey to help me gain a deeper understanding of the key aspects of storywork. I do this by sharing stories based on my personal experiences both in English and in the Hul'q'umi'num' language.

Following Archibald's (2008) storywork approach, I seek to incorporate Indigenous values, beliefs, morals, history and life skills into my research methods. Moreover, it is because of my passion for my language that I now take this time to engage myself in Hul'q'umi'num' language learning. Combining both the storywork and the language provides an intimate study within which I am able to gain knowledge through a unique learning process. As with the traditions of the past, my personal stories have also become valuable tools in this journey.

An important and major first step for me in my own language development has been the opportunity, within the context of this project, to work with a Hul'q'umi'num' speaking Elder, who is also a language expert, and a linguist, who is a specialist in our language.³ One of the key

³ Assisting me on this project were Ruby Peter (Sti'tum'at) and linguist Donna Gerds (Sp'aqw'um'ultunaat) Mrs. Peter, of Kwa'mutsun Band of the Quw'utsun' tribes, has been translating, teaching, and researching her language since she was a teenager. Her training included two years of linguistics at the University of Victoria. Prof. Gerds has been researching Hul'q'umi'num' since 1975. They have been documenting, analyzing, and teaching the language together since 1980. Assisting with the audio recording was Thomas Jones (Siwut) from Snuneymuxw. He is currently active in the Coast Salish cultural community as a public speaker, artist, researcher, and teacher.

factors to this language and storywork development has been the close partnership that has developed between these experts and myself. I refer to them as my collaboration team. Strong bonds of trust have been built and I have had the opportunity to learn through a reciprocal relationship with them. I have learnt how important it is for me to illustrate clearly my respect for my teachings and to my teachers. In return those same teachers have provided me with an unconditional respect and patience throughout the time they spend working with me.

I find it ironic that while I knew a lot about language revitalization methods, I came to this project not knowing which methods would help me to learn and speak my own language more fluently. I believe that for me, an important cultural component to becoming a fluent speaker in the Hul'q'umi'num' language is to learn the historical contextual meanings behind our stories of creation and our connections to the land. Kovach (2009) explains that Indigenous methodologies incorporate specific contextual knowledge, which consists of assumptions emerging from a particular tribal knowledge base. Therefore, she supports my thoughts that I can find the appropriate means of gathering knowledge that are significant to me within my own stories, language and Coast Salish traditions.

This project represents why my passion for the Hul'q'umi'num' language brings me on a journey to explore a language learning by combining the storywork and the language in an intimate study to gain knowledge. These are the guiding research questions:

1. What will Hul'q'umi'num' *xwi'xwi'em* teach me about the Hul'q'umi'num' language and storywork for language revitalization?
2. What approaches to Indigenous storytelling support me to become a storyteller?

Who I am

Absolon & Willet (2005) remind us that within Indigenous inquiry it is important to locate ourselves when we do research. Our personal experiences and cultural teachings influence our knowledge and inform our research. Sinclair (2003) says that the critical starting point of any discussion is to reveal our identity to others—who we are, where we come from, our experiences that have shaped those things and our intentions for the work we plan to do (p.11). It is the Coast Salish way to begin an important message with such an introduction. Thus, I show respect to my ancestors and family, prior to beginning my project, by introducing myself.

I was born in the Quw'utsun' territory in *Xinupsum* (Green Point), Duncan BC. I belong to the Hul'q'umi'num' *mustimuhw* (people). I was given the ancestral name Xway'Waat, which comes from my mother, through a cultural ceremony. I am a mother of two and have two grandchildren. I am married into the Nam'gis nation and the family of my husband, Donovan Alfred⁴.

As a child I remember listening to my father tell stories about his life experiences and about our family Quw'utsun' teachings. In the early days of the 1950–60's we did not have a television or radio in our house. This was the time when my father's stories came out about family, olden days, his friendships, life's challenges and successes. Some of his memory stories were about the hole in the mountain for the whale to escape whale hunters and the mermaid he saw when he was out fishing one day, sasquatches, the spirit world and so much more. My *me'* (grandfather) also told stories in Hul'q'umi'num'. I remember hearing laughter while listening as he told his stories. In my recent research I found out that he contributed stories to a book called

⁴ The Namgis is one tribe among the Kwakwak'wakw Nations, occupying lands along the Nimpkish River Valley, Cormorant Island, Alert Bay BC. Their language is Kwak'wala. The Namgis First Nation are people of the Gwa'ni.

The She-Wolf of Tsla-a-Wat, Indian Stories for the Young by Anne Simeon (1977). My grandfather only spoke Hul'q'umi'num' and with some broken English. I recognize my parents and grandparents as the knowledge holders of our family values, ethics, teachings and worldview. My father always spoke very highly of his parents because they taught him to live by the Coast Salish teachings and the ways of a good life that are rooted to our traditional lands.

A language story my mother shared was about her new life when she moved to my father's home. My mother spoke fluently the Skwxwú7mesh snichim (the Squamish language) and English. At my father's house everyone was fluent in Hul'q'umi'num', therefore it was necessary for her to learn Hul'q'umi'num', because that was all her new family spoke, they did not speak any English. My fathers' family used to talk in front of her most times they would be laughing and joking with each other. She thought they were laughing and talking about her, but they weren't. It was their normal family life to laugh, share and communicate to each other in Hul'q'umi'num'. My mother motivated herself to immerse herself in Hul'q'umi'num' to speak, understand and communicate with her new family. I feel pride in her accomplishment as she spoke two Coast Salish languages at a very young age.

My professional background has been in language revitalization with all of the Indigenous languages of British Columbia for over ten years. I worked with a Crown Corporation called First Peoples' Heritage Language and Culture Council; their name has since changed to the First Peoples' Culture Council. I was the coordinator-manager that supported language revitalization projects with thirty-two of BC's Indigenous languages. I began a language revitalization journey with the Indigenous Nations of British Columbia and Canada. It was with those language champions and speakers that inspired me in my life's journey in education and language revitalization. It was through one of my special projects with the University of Victoria,

Community-University Research Alliance, Salish Language Revitalization Project that I found deeper connections to two Coast Salish languages. I understood what our languages meant to our communities by working with both of our South Island languages, SENĆOŦEN and Hul'q'umi'num'. In this five-year project community-based collaboration project, I was the Chairperson and language revitalization resource person. This project opened my eyes to the determination of young people, speakers, elders, staff, teachers, committees, parents, singers, cultural experts and linguists that successfully mobilized two languages communities.

Situating the Research

In undertaking this research journey to learn the Hul'q'umi'num' language through storywork, I was inspired by the contributions of many Indigenous women scholars. For example, Thomas (2005), Absolon & Willett (2005), Archibald (2008), McIvor (2012) and Rosborough (2012), all worked with Elders to research stories from an Indigenous research perspective, leading the way for future scholars to follow. As with other researchers who have used storywork methodology, I seek to “put story at the heart of my study” and “make meaning through stories” (Rosborough, 2012, p. 24). As Cajete (1994, p. 46) and others have explained, stories are a “path” symbolizing a journey and a “way” symbolizing a cultural philosophical framework.

In particular, Archibald's (2008) storywork research provides a valuable contribution to my project because it helps me to reclaim my Coast Salish voice in the Hul'q'umi'num' language and fosters a renewed vision of culture and oral literacies. Archibald points out that storywork reinforces principles of reciprocity, responsibility, respect, reverence, holism, interrelatedness and synergy—all which come from with working with Elders in storywork research. These principles are expressed within Hul'q'umi'num' epistemology as *'uy'*

shqwaluwun “good thoughts and feelings”, *kw'am'kw'um' shqwaluwun* “strong heart and mind”, *nuts'umat shqwaluwun* “being of one heart and mind” (Daniels, 2015). These are also the important guiding principles of my current research.

Archibald shares the knowledge from many Elders in her research, in particular a Coast Salish Elder, Ellen White mentored beginner storytellers, trained and guided them with her storywork approaches that she uses as the skilled Coast Salish storyteller. Mrs. White states that a method of learning stories is to go to the core of the story and to find its important cultural teaching (Archibald, 2008, p. 133). She makes it clear that the storyteller must have an intimate relationship with the story, knowing its content and story meaning making. These tools are what are needed to master the story you are telling. Without this relationship you are just memorizing the story without gaining and sharing the knowledge from the story.

Inspiration for undertaking a storywork journey as my Masters project came from a talk I heard during the Language in the Present conference at the University of Victoria in Fall 2015. Hul'q'umi'num' teachers, storytellers, and artists talked about their mission to create one hundred new stories (Gerds, Hart, & Seymour, 2015). They described the process of taking personal memories and then working with Elders to produce Hul'q'umi'num' versions. They used art or photographs and combined these with the sound files and then posted them on the website for the enjoyment of language learners.⁵ This talk resonated with me because I was looking for a way into learning the Hul'q'umi'num' language.

Narrative Inquiry

I used a process of personal narrative inquiry to document my project-learning journey. The narrative inquiry approach informed my personal observations and my experiences in the

⁵ The stories website can be found at <sxwiem.hwulmuhwqun.ca>.

Hul'q'umi'num' story-telling process. In a similar method McIvor (2012) used a reflective journal that documented her personal journey in language (p. 96). My goal on using this journaling method is to remember all of my personal feelings, emotions, successes and challenges that came up during the *xwii'xwi'em'* learning process. This approach was important for me, as I was able to go back into my journal and reread all of my journal entries, which recorded my experiences while learning at home, my meetings with the collaboration team, and the language steps in the learning process. My journal provided me with insights of all the project phases each day and week. I felt like I was writing a story every day of my experiences and it invited me to record everything about my feelings, thoughts, frustrations, plans and my project goals. The journal was beneficial to my project because I was very busy on all learning levels, and it was useful to document how my project unfolded as a whole. From my journal I am able to share some data, reflections of my project experiences, ideas, thoughts and realities in the three-step process in Chapter 3.

Chapter 2: *xwi'xwi'em'* (Storytelling) Journey

In conducting my research, it was my responsibility to undertake specific and appropriate cultural protocol steps for myself and for this project. Wilson (2008) states: “the purpose of ceremony is to build stronger relationship or bridge the distance between aspects of our cosmos and ourselves. And the research that we do as Indigenous peoples is a ceremony that allows us a raised level of consciousness and insights into our world.” (p. 11) This is where I begin my relationship in to my storywork research.

For the period of three months that I carried out my research it was my cultural responsibility to undertake specific and appropriate ceremony prior to any research work in order to prepare myself. Archibald (2008) explains that one of her principles appropriate to cultural protocol and preparations for research is the “responsibility” principle. I agree that to become cultural worthy—it means being ready intellectually, emotionally, physically and spiritually to fully absorb cultural knowledge (p. 41). Similarly, in our Coast Salish principles, this kind of preparation is called *kw'am'kw'um'stuhw tthun' shqwalwun* “make your heart and mind strong”. It is in respect for Coast Salish culture that I honour the authority and expertise that I received from my collaborating Elder and linguist consultants.

My project exemplifies the relationship principle described by Archibald (2008) through the work between the collaboration team members and myself. I summarize here the protocol that I established for engaging in the work. I must show respect for the knowledge that the Elder holds and for her willingness to work with me. I show respect in the relationship by expressing my humble feelings to the team who have shared their knowledge and teachings with me in this journey. For receiving this new knowledge, I give thanks daily and in reciprocity I will give back to them and to the community what I have learned by sharing the results of this project.

Archibald (2008) states that we must remember the stories. In the traditional ways the term “remember” (p. 27) implies that authority is given by telling stories to others; thereby carrying on that tradition is an example of way that the principle of reciprocity can be followed. In the case of my project, my collaborators and I agreed that my stories would become a part of a story project to be shared with the Hul'q'umi'num' mustimuhw community.

The *xwi'xwi'em'* process itself involves three major steps: 1) working with the language systems, 2) the learning and assessment, and 3) the story development and transformation. I use the word transformation as my way of explaining the process of transforming my English stories into the Hul'q'umi'num' language and to make meaning. Throughout all of the steps in the process I engaged myself fully into the working with my stories.

In doing this research, I needed to rely heavily on the Elder speaker and a language expert to help me through the storywork and the process of learning how to transcribe and translate stories into Hul'q'umi'num'. Over a three-month period I worked with a collaboration team that consisted of an Elder, a linguist and a language specialist. The time we spend together is very precious. I value the learning time together, two to four hours per sessions, twice a week. In order to carry out this project work, I travel to Duncan, BC and stay there overnight away from home. I enter this process as a learner and the researcher, with both hats I engage into the cultural context with little or no cultural knowledge. Therefore, I respectfully pay attention to the important cultural knowledge and teachings through my interactions with the Elder and linguistic teachers. This is what Archibald (2008) explains as the learner teacher relationship and over a period of time with a practice of cultural protocols before teaching and learning can occur. The protocols that are important for me in this project is to be culturally ready, asking for help, show

respect, have patience and by providing gifts all in order to receive knowledge from the Elder.

For each meeting I brought homemade jams, canned fish and food for the team each day.

The following illustrates the step-by-step process of how the project was undertaken over the three-month period.

The Language Process – Presenting my Personal Stories

The goal in this first step is to bring my four personal stories into the story work project. I wrote these stories in the English language to be used for this project. It is here that I ask in a humble mannerism to translate my stories from the English version into a new reflection in the Hul'q'umi'num' language. I always held, in mind that I want to learn the new way of speaking, in the profound Hul'q'umi'num' beauty with its cultural expressions that echo in my heart as a Quw'utsun' mustimuhw person. Each story is documented into the Hul'q'umi'num' language in story form. All language aspects completed will be used and act as the key research components and learning tools for this project. From the English version it is these three documentation pieces that we use to begin the storywork journey.

- A. This is where the discussions begin for determining the accuracy from one language to another. To begin with I learned about the methods of writing Hul'q'umi'num'. This included learning about orthographies and linguistic systems. This quickly became challenging, difficult and confusing, particularly because I do not fully understand the systems.

An Elder and I reviewed the stories to ensure that she clearly understood the intended perspective for each story that I was hoping to convey. This was done through ongoing discussions between the Elder and myself. I learned that it was not always possible to translate each English thought into the Hul'q'umi'num' language.

It is here through discussions with the Elder and the linguist that I came to understand that our Hul'q'umi'num' language is extremely descriptive. The language has a variety of combinations of various verbs and nouns. The combinations are often very different from the way that the English language conveys similar meanings. Some of the variation was in word order, how words are built from other words or how to describe parts of my story.

- B.** The Elder was ready to start making a Hul'q'umi'num' version of the story. We would examine a line of English and then she would think about it from the Hul'q'umi'num' meaning and then she said it in Hul'q'umi'num' for the audio recording. I used the audio recordings to learn the Hul'q'umi'num' wordings by modelling the Elder's speech, pronunciation and story intonations through repetitive practice.
- C.** As the Elder is a language expert who writes her language, I played the audio recording for her and she wrote out the transcription in the orthography that is in current use by the Quw'utsun' people. The written forms were used in the book development and my language learning. Completing the translations required the team to carry out extensive editing on the story words and discussions. I then typed out the Elders' written transcriptions, and these were proofread and edited by the collaborative team.
- D.** For the final process, we went through the stories again made adjustments to the final versions. This gave us a final version to use in my book of stories. This completed step one.

The outline for these steps is in Figure 1 below for the language process:

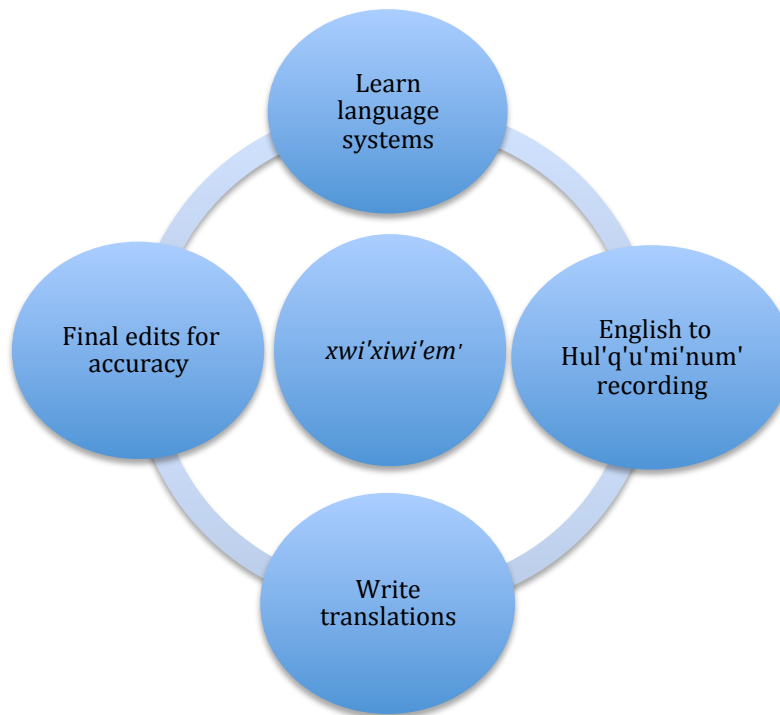


Figure 1 Working with language systems

Learning and Assessment Process

The work of translating, transcribing, and editing the stories mostly involve many enjoyable hours working with the Elder. The goal of this second step involving learning the stories and self-assessment through journaling required me to spend many hours working on my own. I utilized the story resources that had been recorded, translated and transcribed by the collaborative team. My language learning strategy involved daily work of studying and research, using dictionaries and other resources (Gerdts, Edwards, Ulrich, & Compton, 1997; First Voices, 2013a; First Voices, 2013b). Hukari and Peter (1995)⁶.

⁶ Hukari and Peter (1995). Thank you to Donna Gerdts for providing a version of this dictionary transliterated into the current orthography. I used this dictionary for the majority of my research and learning. *The Cowichan Dictionary of the Hul'q'umi'num' Dialect of the Coast Salish People*. Duncan, BC: Cowichan Tribes

Together with my collaboration team, I developed the following plan for learning and assessment:

- A.** To begin I identified the Hul'q'umi'num' words that I knew and those that I needed learn. I looked up the words that were unfamiliar in the dictionary, studied their structures, and then learned them. It has become clear that I cannot just go a Hul'q'umi'num' dictionary and expect to find one-word translations for each word. As mentioned above the English language is not easily translated into the Hul'q'umi'num' language. For instance, one word in English is not the same in Hul'q'umi'num' where instead it may take a whole sentence to describe that word, action, person, place or thing. Many of my story words are not in the Hul'q'umi'num' language, instead those words became more like descriptions of the person, place or action. For example, in my Father the Fisherman Story, there is no Hul'q'umi'num' word for mermaid. The Elder identified the mermaid through a descriptive Hul'q'umi'num' phrase, as a woman with a tail like a fish that is swimming in the water.
- B.** Within each sentence of a story, I identified key nouns, verbs and adjectives that carried the semantic message of the story. These are what I call “storyline identifiers”: key nouns refer to the main characters, objects and locations, key verbs convey actions, motions and relations, and key adjectives add important details to the depiction of a scene. I highlighted the important lexical items in color format throughout the four stories.
- C.** Next, I had to study each story to learn the authentic Hul'q'umi'num' way of constructing phrases and sentences. The structure of Hul'q'umi'num', in terms of ordering words, using function words and connecting clauses is very different from English. In studying the stories, I also paid particular attention to the Elder's

pronunciation of each phrase. Where did she pause? How did she pitch her voice? Where did she speak fast, and where did she speak slowly?

D. The next step to learning was to try to mimic the Elder's pronunciation. One method that I used to learn the story was repetition. I listened to the recorded stories and then repeated, a phrase at a time, over and over. Through this iterative process, I managed to improve my pronunciation and increase my language memory. This was a very challenging process to undertake on my own. I recorded myself telling each story in Hul'q'umi'num' and assessed my pronunciation. At first, I tended to speak very oddly and sounded as if I were reading and talking in my English language. With time, I improved a great deal. At that point, I was ready to try the story out on the Elder. Meeting with my collaboration team, I asked for their assistance in recording the stories in my own voice. They gave me some helpful tips about how to produce challenging sounds, such as glottalized sounds and affricates.⁷ They also helped me in instances where I was uncertain of the word structure or had trouble relating the Hul'q'umi'num' meaning to the English translation. Although I found that my learning has much further to go on my journey to become fluent in Hul'q'umi'num', I noticed that I had come a long way down the path during this project. I was very proud when the team mentioned how much I had improved.

The outline of the steps is in Figure 2 for language learning and assessment is below:

⁷ Hul'q'umi'num' has twenty-one consonants that do not occur in English.

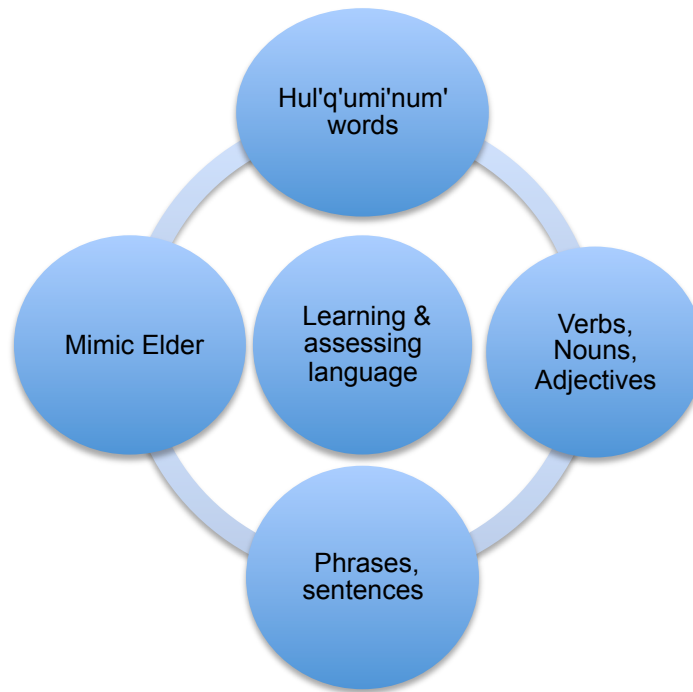


Figure 2 Learning and assessing language

***xwi'xwi'em'* Development and Transformation**

The development of the Hul'q'umi'num' stories can now be fully transformed in a book in both languages in this final step in the process. All the previous translation work marries the languages of English and Hul'q'umi'num' together, they both interpret the stories for the book. My artwork story illustrations that I developed help to visualize my personal stories. The artwork includes culturally appropriate pictures that enhance the experience for the audience that will read these stories. The language review by the collaboration team for edits is a very long process. We are looking at each spoken word and each written word for each of the stories. Accuracy and a verification process are of high importance in this process. It takes a very long time to carry out each step. Each of the team members must commit a significant amount of their time if this task is to be carried out in a meaningful, scholarly and appropriate manner.

- A.** Storybook development involves a full interpretation from English to Hul'q'umi'num' and Hul'q'umi'num' to original English again for the book. The editing for this final step involves the language team reviewing the story language (s) to ensure there is a match between the words and the descriptions for the two languages. In addition, a thorough review is carried out to check for errors in spelling and grammatical structure. Listening to the audio recordings, reviewing the written forms both in English and in the Hul'q'umi'num' language transcriptions. It is time consuming.
- B.** As a team we review all language story words and story frameworks to ensure correct reflection of the wider cultural context and my own personal perception.
- C.** Real life experience is expressed using visual artwork for each story. I created 16 original art pieces to help me tell the stories.
- D.** Each story is fully transformed into a traditional oral story in the Hul'q'umi'num' Storybook. This book is in draft ready for print. In addition, I have developed a Hul'q'umi'num' Glossary for each of the stories. The glossary is intended to support other learners wishing to understand the language story words, descriptions and activities that can be found in the storybook.
- E.** A relationship between storyteller and reader is developed. The two mediums, which will be employed to share these stories, are in book form and in IMovie form. I will tell a story using the IMovie technology.

The outline of the steps is in Figure 3 below for *xwi'xwi'em'* Development & Transformation is given below:



Figure 3 *xwi'xwi'em* ' Development & Transformation

Chapter 3: Reflections on my Storywork Journey

I started my research by posing the following questions: What will Hul'q'umi'num' *xwi'xwi'em* teach me about the Hul'q'umi'num' language and storywork for language revitalization? And what approaches to Indigenous storytelling support me to become a storyteller? The path was not a straight one. Many days I was bogged down in the details. But whenever I felt like I was not making enough progress, I went back to these core questions and also reminded myself of the reasons for my journey. It was my deep desire to connect with my language and culture kept me moving forward.

Storytelling as a Tool for Language Learning

Billy (2015), who is a language teacher at the Chief Atahm School in Chase BC, shares the following knowledgeable and powerful statement; “In second language acquisition storytelling is an effective tool for language proficiency” (p. 15). For me this statement validates my personal goals and confirms for me that I must become a speaker of Hul'q'umi'num'.

Although, I do not see myself as a fluent speaker at the time of writing this, I acknowledge the intense amount of learning that I have been able to achieve in a relatively short time. I have been able to complete this language project, and through it I have learned that I need to continue to build for myself a better foundational background and to improve my knowledge of the Hul'q'umi'num' language. This project is the beginning of my journey and it has required that I start speaking, writing and reading Hul'q'umi'num'. In a relatively short time I have been able to make a meaningful and appropriate contribution to storywork.

I also learned that stories, when told by Elders/storytellers, bring back an ancestral practice that teaches us about truths, teachings, culture and our histories. For me, understanding the Hul'q'umi'num' language is crucial to my understanding the Coast Salish worldview. The

language itself shapes how I perceive that worldview. In my own thoughts, I am able to understand a little better now that an Elder helped me see the world through the Hul'q'umi'num' language. By working with her, I have come to think about the story in the same way. I will need more time, effort and further training to get fluent in Hul'q'umi'num', but this project has shown me the way to accomplish this.

I have completed a Hul'q'umi'num' and English storybook based on my personal experience stories. In my stories I share the Hul'q'umi'num' translations, teachings, values and messages that represent an oral tradition of our Coast Salish peoples. I think this is a big accomplishment for me in my research. As I journeyed through the storywork process over a three-month period, I demonstrated how my research knowledge was gained by detailing all learning processes to get to where I am today. I cannot take sole credit for the success of the project; it was my collaboration team that played key roles in the language and storywork process.

Why I was Disconnected from my Language

I want to also mention a few thoughts about my experiences with language disconnection. I am an adult person that did not grow up speaking my language but I remember hearing it a lot around my home and community. Today in my world, I do not hear the Hul'q'umi'num' language or stories being told in the language because it is being lost. Our language situation today is that our traditional language stories are being told in English. These English stories are being taught in our education systems and I don't think we can call them traditional stories any more. Archibald (2008) explains that "Indigenous stories have lost much educational and social value due to colonization, resulting in weak translations from Aboriginal languages due to English, stories shaped to fit a Western literate form, and stories adapted to fit predominately

western education system.” (p. 7) I believe that this is what we face today and this disturbs me. However, I believe that this is the reality of our language loss. We have lost the originality of story humour and meanings and this leads to misinterpreting the original intended cultural teachings. It is with those realities that I respectfully place my stories in Hul'q'umi'num' so that they can be accessible by others to read, learn, and make meaning from them.

***hul'q'umi'num'stuhw* – Putting it into Hul'q'umi'num'**

I have adopted a unique approach to researching and learning storywork. My approach has been to translate my English version stories into the Hul'q'umi'num' language context. The next step was to check story language for accuracy by using a thorough process of revising and editing. The verification process brought to light that there are many differences between English and Hul'q'umi'num'⁸. The Elders understood that the traditional stories had already lost their meanings and sense of humour during the translation process. They also say that events and descriptions expressed in Hul'q'umi'num' language is not funny in English. In Hul'q'umi'num', I found out that very often words and concepts could not be translated into English. It was challenging and it took a longer time than I expected to provide accurate translations for the stories. To reiterate, once my stories had been translated into Hul'q'umi'num' from English, we then had to go back and translate the stories the other direction, from Hul'q'umi'num' to English. Then it was necessary to compare the English translations to the original English version in order to verify that each word or phrase maintained the story meaning and teaching in both languages. We addressed the challenge by “ensuring accuracy of content and meaning from one language to another” (p. 30) as Archibald (2008) discusses.

⁸ Archibald (2008, p. 75) discusses the use of the verification process in her storywork.

The stories will be in print form for a book as well. It took time to ensure that my stories maintained the spirit of the oral tradition. By following the process of story transformation, my stories now include valuable messages and Quw'utsun' teachings in the Hul'q'umi'num' language. I want my book to be useful not only to Hul'q'umi'num' speakers and learners, but to outsiders as well.

Connecting to my Coast Salish Culture Through my Stories

The Elder consultants in Archibald's (2008) research shared their own personal experiences as a way to teach others that want to gain knowledge, cultural information and make meaning from their personal stories. After, participating in this research I feel a deeper connection with my Hul'q'umi'num' identity and a stronger sense of belonging to Quw'utsun' mustimuhw. My personal stories have connected me to family, community, culture and the Hul'q'umi'num' language. This research has allowed me to hear the words of my ancestors by working with my Elder's voice and translations of my stories. It is through the expression of the Hul'q'umi'num' language that I feel a new relationship with the land, waters, dreams and the supernatural within the personal experiences through story. This is a small but worthwhile step.

I now uphold that an underlying principle to maintaining my Hul'q'umi'num' language is synonymous to maintaining my Coast Salish culture through story. The Hul'q'umi'num' language helps me look at how it can shape my thoughts as I learned key words that describe storylines and teachings. This was my approach to learning the language of my story. I have not increased my language to a large extent, but this project has increased my foundational knowledge to storywork. Many a time I heard Elder/speakers say that language is the heart and soul of a culture. I believe that.

How to Learn a Language

I have learned in this journey that language work takes an insurmountable amount of time and effort and significant resources. I have discovered also that our language worker Elders and linguists don't get acknowledged enough for their dedication, commitment and unending hours of work. As my collaborating linguist often said, if the story is well designed, elegantly translated, and carefully transcribed, it will actually seem that it was quite easy to do. But a lot of effort actually goes on behind the scenes to create even a little story.

Ideally, more time is required so that the collaboration team can work together in an effort to improve my pronunciation and understanding of Hul'q'umi'num' in order for me to tell a story without the help of the written words in Hul'q'umi'num'. As the sounds of the language become more familiar to me and my fluency improves, I look forward to coming back to my stories and telling them in my own words.

This project is one way of learning the language and storytelling. It is not the only way for individuals to learn a language. While I had success with my particular method to begin my language journey, what works for me might not work for another person. There are other methodologies that can be employed. For example, the Mentor-Apprentice method is a one-on-one language immersion program. A mentor (a fluent speaker of a language) is paired with an apprentice (learner). The mentor and apprentice do everyday activities while using the language for many hours a week.⁹ The activities provide a rich context so that no English is required. In fact, my experience was quite similar to Mentor-Apprentice in that I got a lot of one-on-one time with an Elder in undertaking this project. And once the story had been put into Hul'q'umi'num', that was the language that we were using most of the time.

⁹ For example, the First Peoples' Cultural Center mentor-apprentice program suggests a target of 300 hours per year of speaking the language together <fpcc.ca/language/Programs/Master-Apprentice.aspx>.

Greymorning (2005) developed the Accelerated Second Language Acquisition Method. This is a language method for teaching language-using pictures instead of the written word. Sentences are developed orally and the students hear the correct pronunciation first by the teacher and then by the students in the group. Greymorning's approach brings language learners to a level of language competency while accommodating language instructors working with limited resources and time. It is reported as a highly successful immersion model used by children and adults in Arapaho territory. Many Indigenous Nations in Canada and United States use this method. An obvious next step for me is to use the pictures from my stories as context to try to converse with an Elder about the story. This will incorporate a natural method that will help unlock my speaking ability and improve my memory. I am looking forward to the next challenges in my language learning.

Chapter 4: Conclusion

Indigenous languages are at risk of extinction in Canada, and also at risk are the traditional storytelling ways of our ancestors. Our First Peoples have been using oral transmission to pass on cultural knowledge about our Indigenous ways of life from generation to generation since time immemorial. Storytelling is used to teach our young people about our beliefs, values, history and relationships. This research outlines an exciting journey of personal learning and discovery into storywork. My goal was to make a contribution to the revitalization of my own language by creating a book of stories for language learners to enjoy. I used my personal cultural Coast Salish knowledge to bring out teachings and I worked with an Elder to transform these stories into Hul'q'umi'num'. Then I set out to learn these stories.

I have been inspired to take this journey by the researchers who used Indigenous methodology to do storywork. Archibald (2008) notes the principles of reciprocity, responsibility, respect, reverence, holism, interrelatedness and synergy are important while working with Elders. Guiding me were the valuable Coast Salish teachings of *snuw'uyulh*, *nuts'umat shqwaluwun*, *'uy' shqwaluwun*, and *kw'am'kw'um' shqwaluwun*. Each holds a guiding influence to my Indigenous research for my project learning. It was indeed these principles that I followed working with my collaboration team, who helped guide me through the research from a Hul'q'umi'num' perspective.

In this three-month project I developed a relationship to storywork research by laying out four of my personal stories that are attached in the Appendix. I aimed to learn my Hul'q'umi'num' language and the oral story telling traditions through studying my own stories. I was surprised at my progress at learning to understand the meanings of the words and to read the story out loud in Hul'q'umi'num' in a short time period. One point I should reiterate is that it

was necessary to put in a large amount of hours by me and with the collaboration team in order for the learning process to be successful and meaningful. But the effort was worth it, as I now have a good foundation for further learning. Also, I have found that, through the use of my own stories, I have returned to the practices of my Quw'utsun' ancestors that teach us about truths, teachings and a Coast Salish worldview. This project and my stories have connected me to my family, community, culture and Hul'q'umi'num' language.

My project is a contribution to language revitalization. At this time, I recognize that our oral traditions of storytelling are being lost as my language declines. I urgently recommend that we identify talented storytellers and ask them to share their knowledge and skills with others. We need this type of training as part of our language revitalization strategy in the community and schools. By doing this we will bring back the intergenerational responsibilities of teaching cultural knowledge by teaching interested people the oral traditions.

My next steps will be to continue my language-learning journey by increasing my language fluency by undertaking language training in workshops, courses and immersion settings with Elders and through cultural events. These steps will help me explore further the Hul'q'umi'num' language and knowledge systems and will allow me to understand better the sacred Quw'utsun' values.

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Appendix A: sqwul'qwul's Hul'q'umi'num' she'kw''utl' Xway'Waat

Appendix

sqwul'qwul' Hul'q'umi'num':

she'kw' 'utl' Xway'waat

Deanna Daniels' remembrances

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Preface

The development of this book is part of my Masters in Language Revitalization project which I undertake an *xwii'xwi'em'* journey to learn about how to become a storyteller. The creation of this Storybook is four personal stories. The stories represent real life events and story creation. The stories come from a Coast Salish worldview that involve teachings, values and cultural contexts. Each story in this book has been translated from my first language of English into the *hul'qu'minum'* language and comes with artwork/drawings to help portray the stories visually. My Elder Ruby Peter has translated the stories into *hul'q'umi'num'*.

The first story is a dream story that came to me when I was a small girl. A fishing story from my father and is developed into a learning story. The next two stories are broken into two parts but happened in one event in working with a Medicine Woman that helped two sisters talk to the spirit world. These stories bring forward two very important messages.

The story project work was personally transforming for me, that it brought about story meanings and teachings that contributes into Coast Salish worldview.

The stories will be foundational stories to be laid down for others to learn the *hul'q'umi'num'* language, storywork, uses for education curriculum, cultural contexts such as *snuw'uyulh* and Indigenous storytelling in general.

In *Hul'q'umi'num'*, the preface says:

tun'a sqwul'qwul' 'i xul'uteen' 'i' nilh kwunus yu tsulhuqwna'mut 'u tthu kwunus kwunnuhw kwthu xut'ustum' Masters. 'i' nilh kwus yu ts'ets'uw'ulhtun' yu they't tthu *hul'q'umi'num'* sqwal. nilh kwu'elh tthu sxwi'em' nilh ni' hakwusheen' kwunus ni' xul'ut. 'i' nilh kws ta'ultewut 'u tthu hw'iiv'tsunuq kws xwi'xwi'em's. 'i' tsun thuyt tun'a 'i' 'i st'e 'uw' niis xuthinumat tthu sxwi'e'm'. 'i' ni' kwthu tl'lim' 'uw' thu'it sqwul'qwul' ni' ni kwthu ni' tstamut, 'i' ni' kwsus tun'ni' 'u kwthu hwun'a 'ul'

wil' 'i 'u tun'a tumuhw. 'i' nilh 'uw' swe's tthu hul'q'umi'num' hwulmuhw 'sht'es kwthu ni' shtatui'st-hwus snuw'uyulh.

kwthuw mukw' ni' sht'es kwthu kwus qux nuts'tul tthu snuw'uyulh. tun'a 'i hwu sxuxil' 'i' nilh 'uw' hwun'aa 'ul' 'i' tuw' xul'uten' 'i' nilh kwunus ni' hwunitum'qun. 'i' kwu'elh yu sq'uq'a' 'tthu shxuxaath'ustun 'u' tthu ni' sht'es. xul'ut tthu shxaath'ustun kwus st'ee kw'uw lumstunuq 'u' tthu ni' yu sht'es tthu sxwi'em. kwthuw' hwun'a 'ul'sxwi'em 'i' tun'ni' 'u' kwthunu squlquluthun. 'i' nilh nus 'uw' hwun' st'i'tl'qulh hwun' q'umi'allh. 'i' kwthu nuts'a' sxwi'em' 'i' tun'ni' 'u' kwthunu menulh. 'i' hay nilh sht'es kwun's xwi'xwi'em', tthu ni' sht'es kws tl'ulim's kwun's xwi'em' nilh ni' shhwuw'tsustham'shs. 'i' kwthu yuse'lu sxwi'em' ni' hwu st'e 'ukw' yuse'lu. 'i' nilh thu thi'thu ni' ts'ewutus tthu yey'sul'u qw'uqw'i'tul kws qwulstuhws tthu ni' 'u' tthu sneents' mustimuhw. tthey' sxwi'em' 'i' nilh hay 'ul' 'tl'i'. kwthu ni' st'ee kw' ni' sqwal 'i' m'i hwiwul tun'ni' 'u' tthu sneents', nilh ni' sqwul'qwul's thu thi'thu.

'i' tun'a sxwi'em' 'i' st'ee 'ukw' hay 'ul' 'uw' tl'i' ni' 'u' tthunu shqwaluwun. kwunus ni' yu they't nilh ni' st'e 'ukw' ni'ni' st-hwun' 'u' tthunu sqwaluwun kwthu hay'ul' tl'i' tse' 'u' kwthu syuw'en' tst.

'i' nilh tse' ni' st'e k'wuw' shhw'uw'tssunuq 'u' tthu ni' tse' hwu hw'iiw'tssun'uq ni' 'u' tthu hul'q'umi'num' hwulmuhw. tun'a sxwi'em' 'i' ni' tsun st'ee kw'uw lheq'ut 'ahwust mukw' kwthu hw'iiw'tssun'uq. kws st'es 'uw' yu tatul'utus tthu ni' sht'es. st'e 'uw' niis yu hw'iiw'tsusta'lum' tun'ni' 'u' kwthu sneents' mustimuhw 'i' tetsul sqwal. 'i' nilh tse' kwu'elh ni' ni' 'u' kwthu hw'iiw'tssun'uq. kws hays 'ul' qux ni' nuts'tul tthu sht'es kwun's 'i' 'u' tun'a tumuhw. kwthu shtuhim's kwthun' snuw'uyulh, sht'es kwun's mustimuhw. nilh snuw'uyulhs 'i' nilh nuw' sht'es tthu hul'q'umi'num' hwulmuhw mustimuhw. kws ni's 'uw' st'e 'u' tthey' ni' st-hwus 'u' tthu sxwi'em' tthu snuw'uyulh. nilh kwu'elh ni' lheq'uteen' 'u' tun'a kweyul.

Hay ch q'a.

Introduction

tthu lhwulup nu siiye'yu 'een'thu Xway'waat, Deanna Daniels.
tun'ni' tsun 'u tthu hul'q'umi'num' hwsenuch 'i utl' P'aqwutsun.
kwunus 'i' wulh kwan 'i' niilh tsun ni' 'utl' xinupsum, quw'utsun'.
lhunu shtun'ni' 'ulh nu ten 'i' tun'ni' 'utl' sqwxwa'mush 'i' hay kw'unu men hay
tun'ni' 'utl' quw'utsun'.
yey'sul'u kwthunu me'mun'u 'i' tl'uw' yey'sul'u kwthunu 'um'imuth.
hay tst 'ul' qxe'luts tun'a lhnimulh nu ts'lhhwulmuxw, te'tselu kwthunu s'a'luqw'a',
slhunlheni' nu s'a'luqw'a', 'i' na'nuts'a' kwthunu shhw'aqw'a'.

My relatives, my name is Xway'Waat, (Deanna Daniels), I am Coast Salish from WSÁNEĆ, the community of Pauquachin Nation. I was originally born at Green Point (xinupsum), in Duncan BC. My late mother was from Squamish and my late father from Quw'utsun'. I have two children and two grandchildren. I come from a large family of siblings; I have eight sisters and one brother.

'i' hul'q'umi'num' tthu sqwals tthunu shtun'naalhtun.
niilh yathulh nuw' hwii'ne'mutun' tthu hul'q'umi'num' sqwals, tthunu sul'si'lu, nu
shhwuw'weli, nu shhwhum'ne'lukw 'i' tthunu siiye'yu.
'i' tun'a kweyul 'i' tsun tatul'ut.

Hul'q'umi'num' is my heritage. The language of my family is Hul'q'umi'num'. I grew up with the Hul'q'umi'num' language around me from my grandparents, parents, my aunts and uncles, and my relatives, and today I am learning it.

niilh kwu'elh kwunus tl'lim' 'uw' hwu tatul'uthun hwu hul'q'umi'num' 'i' kwunus
qwii'l'qwul' 'u tthu sxwi'em', niilh nu stli'.
niilh yath 'uw' shni's tthu st'ee kw'uw' sht'es tthu hwulmuhw tst.

ts'uhwle' 'i' ni' 'u tthu squlquluthun.

nilh ni' shni's kws m'is wi'wul' tthu sqwal tst.

tthuw' mukw' ni' le'lum'nuhwut 'i' 'u tun'a tumuhw.

'i' nilh nuw' swi'wul' ni' 'u tthu sqwal tst.

nilh ni' sht'es 'u tun'a kweyul.

Today as a learner, it is my goal to become more fluent in Hul'q'umi'num' and to be a storyteller. It is the stories and dreams that bring us our Indigenous worldview from the lands in which we live. Our language is a visible representation of our ways. That is how it is today.

qul'qul'uthun' | Dreaming

'een'thu Xway'waat.

nilh nu swe' nu squlquluthun.

kwunus tth'a'kwus sil'anum 'i' yath tsun 'uw' qul'qul'uthun'.

mukw' nus 'itut, 'i' tl'e' nilh 'ul' kwus lhiil'lhulq' tthu tumuhw.

I'm Xway'waat. This is about my dream. When I was seven years old, I was always dreaming. Every time I went to sleep, it was the same dream about the earth flooding.





'uwu te' nu shtatul'stuhw 'uw' nutsim'us shus nilhs yath nuw' sql'qul'uthun's.
 'i tsun le'lum'ut tthunu lelum', nus 'uw' sht'eewun' nii 'uw' thu'it nu sqlquluthun ni'
 nutsim' 'u shus yath 'uw' ste' 'u tthey' yath 'uw' ni' kwthu lhiil'lul'q.

I did not know why I kept dreaming this dream. I was looking around my house, and I thought was I really dreaming or not and why is my dream always about a flood.

lemut tthu s'e'tl'q tun'ni' 'u tthunu shhwul'mastun. 'i' ni' tsun 'uw' le'lum'nuhw
 thunu lelum'. le'lum'nuhw tthunu spulhxun. ha' tsun ni' lemut 'i' nuw' tsakw tthu
 kw'at'l'kwa qa' u thu lelum' tst stutes 'uti' me'luxulh smunmunut.

I looked outside my window and I could see my house, and I could see the backyard. And if I looked from my house, I could see the salt water far away over by Malahat mountain.

kwunus ni' 'i' tut qul'qul'uthun', 'i' ni' tsun le'lum'ut tthu qa'.

'i wulh m'i tsam tetsul 'u thu s'aa'lh lelum' kwus m'i yu kw'ukwi' tthu qa' m'i yu
tasthut.

hwun' xut'u 'i' ni' wulh tus 'u tthu xpey'ulhp thuthiqut.

ni' wulh nem' yu tl'apthut tthu qa', m'i yu kw'ukwi' yu lhil'lhul'q tthu tumuhw.
hay 'ul' xisul'.

'i' ni' tsun tl'e' wulh hwuy.

When I was dreaming, I was looking at the water and it started to come up toward our house, rising, getting close. And eventually, it reaches the cedar trees. The water gets very deep, rising, flooding the land. It was really terrifying and then I wake up.



ni' tsun qul'et 'itut 'i' ni' tl'e' wulh nilh ni' wil' kwus lhil'lhul'q tthu tumuhw.
yath tsun nuw' sht'eewun' 'uw' niis nutsim' 'ushus nu sql'qul'uthun' kws
lhul'lhul'qs tthu tumuhw.

tthu sul-hween 'i' nilh ni' sqwaqwul's kwus ni' thut kws ha' ch ni' xut'ee 'u tthey'
sqlquluthun 'u kwthu stem 'i' nuw' ni' kwthu ni' sht'es, 'uw' niis nutsim'.
ni' ste' 'ukw' sqwul'qwul' tthu ni' wi'wul' 'u kwun's ni' qul'qul'uthun' 'u tthu' stem
'ul'.

I would go to sleep again and again the earth would become flooded. I was always thinking about why I had this dream about a flood over and over. The Elders say, if you are dreaming about something there's a reason why. It's always a message that is surfacing when you are dreaming about something.



'i' nilh ni' yath 'uw' sht'es tthu qa'.

kwus qwiil'qwul' tthu s'ul'eluhw 'i' ni' nuw' ni' kwthu shtuhim's tthu qa' 'u kwsus
quliima' 'u kwsus ha'yul'uqum'.

'i' ni' nuw' sxuxits 'uw' niis nutsim' 'u shus st'e 'u tthey'.

yathulh nuw' sqwiil'qwul's tthu sul-hween kws, ha' ch qul'qul'uthun' 'u tthu' stem
'ul' 'i' nuw' ni' kwthu shtuhim's kwthu niis nutsim'.

st'e 'uw' niis huy'aam' 'u kwthu stem 'ushus st'e 'u tthey'.

I would dream about it and it's always about water. The old people say that that's the reason water is always dirty when there's a big wave. And I figure that that's why it's like that. The Elders are always saying that, if you dream about something there's a reason why. Dreams are messages to the people.

hay ch q'a.

Thank you.

(It is our relationship with water is sacred as it is our connection as it flows within us and replenishes us. It teaches us that like water we can have great strength to transform ourselves. It is a giver of life.)

kwus tsetsulhtun' kw'unu menulh | When Dad was fishing

sxwi'em' tthu nemust-hween' 'i' nilh tthunu men tsetsululhtun'.

nilh nu men yath 'uw' tsetsul'ulhtun'.

hay 'ul' qxe'luts tthu ts'lhhwulmuhws tthunu men, tun'ni' 'u tthu quw'utsun' shni's
tthu qux stul'ta'luw', kw'atl'kwa, tutimuhw.

'i' yath nem 'uw' 'a'luxutus tthu s'ulhtuns swe's tthu ts'lhhwulmuhws.

'i' nilh 'uw' sht'es kws yaths 'uw' tsetsul'ulhtun'.

This story that I'm going to tell is about my dad when he was fishing. My dad was always fishing. My father had a very large family in the Quw'utsun' territory, a place of many rivers, ocean and land. He always gathered food to feed his family.



'i' nilh 'uw' sht'es kws yaths 'uw' tsetsul'ulhtun'.

mukw' skweyul 'i' nem 'uw' hunum' 'u tthu sta'luw' kwsus tsetsul'ulhtun'.

ts'uhwle 'i' nem' 'u tthu kw'atl'kwa kwsus sew'q' 'u tthu s'ulhtun.

He was always fishing. Each day he would go out into the river to fish for seafood. Sometimes he would go to the ocean to look for food.

'uwu te' stem shun'tsus 'u tthu nuts'a' skweyul.

'uwu te' shun'tsus ni' 'u tthu sta'luw'.

ni' nem' 'u tthu kw'atl'kwa 'i' tl'uw' 'uwu niis tsshun'tsu.

m'i hun'umut tthunu men 'i' 'uwu te' stem s'ulhtun yu kwun'etus.

'uwu niis hun'umutnuhwus kw' s'ulhtun, tun'ni 'u tthu kw'atl'kwa.

mukw' tthu stseehtun nuw' tth'uw'.

skw'ey kws kwunnuhws tl'e' qul'et kw' s'ulhtun.

hay 'ul' qux skweyul kwus 'uwu tl'e' kws kwunnuhws kw' s'ulhtuns.

One day he didn't catch anything. He did not catch any fish in the river. He then went out to the sea to fish for food, but didn't catch anything. My father went home and he hadn't caught any seafood. All the fish had disappeared. He could not find anything again the next day. For many days this happened—he didn't get any food.



nuts'a' skweyul hwun' neetulh 'i' wulh t'ut'i'wi'ulh 'utl' xeel's, ti'wi'ulh 'ulh 'utl' xeel's
ts'iiyulhna'mut kws xlhastewut tthu ts'lhwwulmuhws.

hay 'ul' qux skweyul kwsus 'uwu kwlh kwunnuhwus kw' stseelhtun.

'uwu te' shun'tus, wulh hay 'ul' xlhultslh.

One day in the early morning he prayed to Xeel's. He prayed to the Xeel's for help in feeding his family. Day after day he still caught no fish, so he started to get very worried.

nuts'a' snet 'i' wulh hay 'ul' spu'ehw.

lemutus kwthu s'ulqsun 'i' wulh ni' tthu mustimuhw shts'unets 'u tthu smeent ni' 'u
tthu s'ulqsun.

nem' t-suthut 'u kwthu smeent, tus 'i' hwi' 'uwu te' lhwet ni' shts'uts'e' 'u kwthu
smeent.

sus nem' 'uw' t'akw' tthunu men, tl'e' wulh 'uwu te' ni' shun'tsus.

One time while fishing on a foggy night, he looked at the rocky point and he saw a person on the rock. He went closer, but no one was there sitting on the rock. My father went home again with no food.



qul'et kweyul 'i' ni' tl'e' wulh nem' 'u kwthey' s'ulqsun.

'i' sht'eewun's 'uw' niis stem kwthu lumnuhws mustimuhw ni' lumnuhwus.

wulh temutus, "nuwa'lu lhwet?

ni' tsun 'uw' shtatul'stuhw kwun's 'i 'uw' 'i."

The next day and he went back to the point and he thought he saw that person that he had seen. And he called out, "Who are you? I know you are here."



hwun' xut'u 'i' wulh 'i m'i p'ukw 'i' slheni'.

m'i p'ukw tun'ni' 'u tthu kw'atl'kwa qa' hay 'ul' 'uy'uymut slheni'.

t'it'utsum' ni' 'u tthu qa' kw'atl'kwa qa'.

'i' nilh tthu sxun'us sxup'shun' tthu sxun'us.

Suddenly out of the water a woman appeared. She is beautiful. She is swimming in the water. She has a tail like a fish.



'i' le'lum'utus thuw'nilh tthu ni' tus, suw' pte'mutus.

“stem 'a'lu kw'u 'i' stli' 'un' 'un'sh 'i m'i 'e'wu 'u tun'a kw'atl'kwa.”

sus 'uw sts'uts'eq' 'ul' tthu'nilh swuy'qe'.

'uwu kwus q'el' 'u tthu ni' lumnuhwus.

hwun' xut'u 'i' wulh yuthustus kws stli's kw' stseelhtun sxlhast-s kwthu

ts'lhhwulmuhws.

wulh pte'mutus they' slheni' tsxup'shun', “xwum 'u ch 'i' ts'ewutham'sh?”

She was looking at the one who approached her, and she asked him, “What do you seek from the ocean?”

He looked with awe at the mermaid; he could not believe his eyes. He told her that he needed fish to feed his family. He asked the mermaid, “Can you help me?”

'i' nuw' shtatul'stum 'u thuw'nilh slheni' kws yath nuw' tsetsul'ulhtun' mukw'
skweyul.

sus 'uw' hwu st'i's thuw'nilh slheni', sxup'shun' slheni'.

suw' thut-s thuw'nilh slheni', "m'i ch hwu'alum' 'uw' kweyulus 'i' nilh tse' 'un's 'uw'
kwannuhw kwthun' stseelhtun tse' (thulh).

'i' ha' tsun tse' thulh 'ahwusthamu 'u kwthu stseelhtun tun'ni' 'u tl' 'een'thu 'i'
skw'ey tse' kws 'uwus ni' tse' kw'un' snuw'nuts."

The mermaid knew who he was because he fished the seas everyday. She fell in love with him. She said, "Come back tomorrow and you will have your fish. But you must know that if you gather the fish from me that there will be a price to pay back to me."



kwsus wulh qul'et kweyul 'i' 'uw' thu'it nuw' hwu'alum tthu'nilh swuy'qe',
tthu'nilh numen.

sus 'uw' thu'it kwunnuhwus tthu hay 'ul' qux stseelhtun.

we' tthu sq'i'laam' 'i' nuw' sti'atl'um' 'u kwthu stseelhtun ni' kwunnuhwus.

nilh ni' t'ukw'stuhwus nemust-hwus 'u kwthu ts'lhhwulmuhws.

On the next day, that man, my father, indeed returned, and he in fact got a lot of fish. He even had enough to preserve from the fish he caught. He took the catch home to his family.



'i' nuw' he'kw' 'u tthu ni' sqwals lhu sxup'shun' slheni'.
sus 'uw' thu'it nem' 'uw' u nem' 'u kwthu kw'atl'kwa numnusus lhey' sxup'shun'
slheni', nem' tus 'u kwthu s'ulqsun.
'i' 'uw' thu'it 'uw' ni' 'almutsun thuw'nilh sxup'shun' slheni' ni' 'u' kwthu s'ulqsun.
ni' 'u kwthey' skweyul 'i' 'uwu niis tl'e' hun'umut tthunu men.
hay tthu snuwulhs hay 'i' m'uw' qwlhutum yu sul'its 'u tthu stseehtun.
'i' 'uwu te' 'u kwthunu men.
'i' tun'a kweyul 'i' ni' yath 'ul' 'uw' quxs tthu stseehtun ni' 'u tthu sta'luw' 'i' tthu
kw'atl'kwa.
ni' hay

Since that day, my father never returned home. Only his boat floated to the shore, and it was full of fish. But there was no sign of my father. To this day, the fish are plentiful in the sea and the rivers.

The end



s'i'kw' mustimuhw | Lost people

'een'thu Xway'waat.

'i tst ts'isum ni' 'utl' hwsenuch kwun'atul' 'u lhunu sqe'uq.

tl'lim' tst 'uw' tl'i'tul 'i' lhu nu sqe'uq.

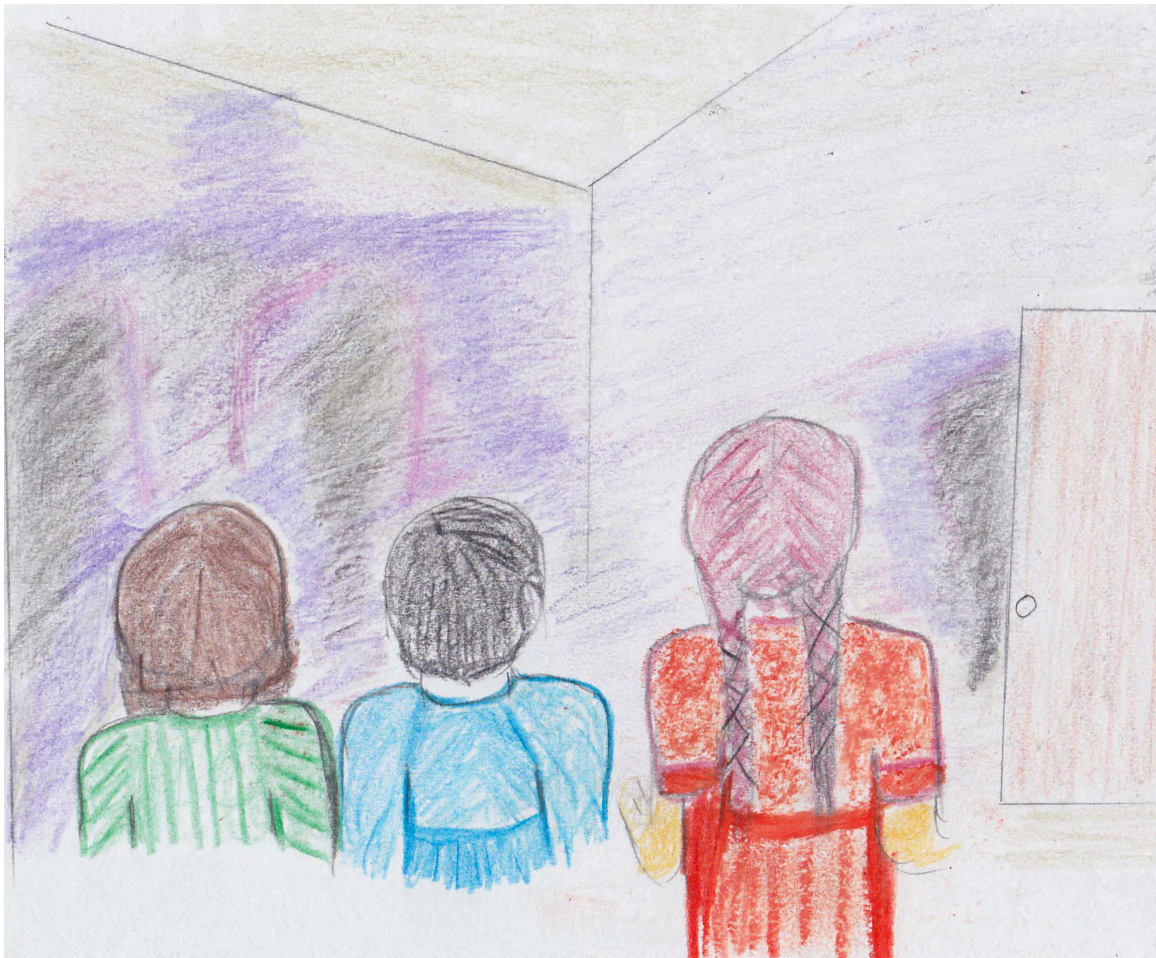
tun'a nu sqwul'qwul' kwun'atul' tsun 'u thunu sqe'uq kwunus yaay'us ni' 'utl'
hwsenuch xwte' 'u tthu mustimuhw.

I am Xway'waat. My sister and I grew up together in W̱SÁNEĆ. My sister and I are very close. My story is about how my sister and I worked for the people there in W̱SÁNEĆ.



nuts'ehw kwutst hiyay'us ni' 'u tthu ni' shni's kws ya'yus tst *office*.
'i' ni tst wulh tul'nuhw kwus hwunin'salum 'u tthu sneents' mustimuhw.
'i' yathulh 'uw' huy'aata'lum 'uw' 'uweet sii'si'ut.
suw' 'uwu tst niit si'si'me't tthu ni' hwunin'sal'hw.
sutst 'uw sht'eewun' 'uw' niis nutsim' 'ushus hwunin'salum.
'i' 'uwu te' shtatul'stuhw tst 'uw' tstamutut 'i' st'e tst 'u kw'uw' tul'nuhw.

One time while working at the office, we recognized that spirits were present in the building. We were not afraid but we wanted to know why they come to see us. We needed help to find the answers.



nilh kwu'elh thu nuts'uwmuhw tun'ni' 'u tthu thithu tumuhw, xut'ustum' *Medicine Woman*.

nilh ni' st'ee kw'uw' m'i ta'ult.

kwus wulh tus thuw'nilh thi'thu, sus 'uw' qwulst-hwus tthu sneents' mustimuhw.

suw' xut'us thuw'nilh thi'thu, "uwu tseep sii'si'me'tuhw.

'e'ut yu kwun'etus tthu sqwul'qwul' tthu 'i m'i yu'e'wust-hwus.

With help from the Medicine Woman she spoke with the spirits people. The Medicine Woman said, "Don't be afraid. There is a message.





suw' thut-s thuw'nilh thi'thu, "qux tthu mustimuhw 'i tun'ni' 'u tthu ni' wulh s'i'kw', 'i' 'e'ut te'lutsul.

stl'i' kws 'amustaal't 'u kw' huthuwuthinum 'utl' lhwulup 'ukw' sqwul'qwul'.

'i' hay 'ul' qux si'kw' mustimuhw 'i' 'i kw'i s'e'tl'q 'u thunu lelum'.

stl'i's kws qwulsteelt.

nuw' shtatulst-hwus kwunus 'i' 'i.

nem' tsun tse' kwu'elh 'uw' qwulstuhw kwunus ni' qwulstuhw tthu hwuhwilmuhw.

'i' hay 'ul' qux kwus nuts'tul tthu sqwals 'i' 'uwu kwunus ni' ta'ulthun.

This is what the Medicine Woman told us, "Many nations of spirit people are here and they want to give you girls a message. It was an important message. There are many spirit people lined up outside the building wanting to speak to me. They know I am here. I will talk to them and them for you. They are speaking many different languages that I do not understand.

suw' thut-s thuw'nilh thi'thu, "e'ut kwu'elh tthu hay 'ul' tl'i' sqwal.
Ihwulups tseep kwu'elh yuthust tthu hwulmuhw mustimuhw nilh tthu ni' wulh yu
'i'kw' mustimuhw 'un' siiye'yu, 'i' st'ee 'uw' niis hay 'ul' tustusas.
'uwu niis yu tus kwthu sil'anums 'i' ni' wulh 'ikw'.
'i' ni' wulh st'e 'uw' niis wulh yu t-sas.
kwus wulh m'i tetsul q'a' 'u tthu s'i'kw' mustimuhw 'i' st'e 'uw' niis hay 'ul' yu t-sas
tthu ni' yu sht'es.
sutst 'uw' st'e 'ukw' hwuykwus tun'a lhnimulh s'i'kw' mustimuhw 'uwu kwutst st'ee
kwuw' lihwe'lh, kws hays 'ul' qux ni' yu 'i'kw' 'u tthu hwulmuhw.

This is what they said, "You must tell the *hwulmuhw* people this important message. It is very pitiful the way many of our relatives are dying needlessly. It is so tragic that so many young people are dying. They come to us in a bad way into the spirit world. We cannot keep up to the ones coming to us, it is too much work.

nilh kwu'elh st'l'i' tst kwun's yuthust tthu mustimuhw, tthu qe'is ni' hwu
'a'hwul'muhw kws ta'ult-s kwthu sniw'.
'i' nunuw'uy'ulh kws hwu kw'am'kw'um's tthu shqwaluwuns tthu mustimuhw kws
thuythut-s tthu shqwaluwuns, kws yu kw'ami'lhum's 'u tthu smun'eems.
st'ee kw'uw' nilh yu they't kwthu shqwaluwuns 'i' titum'utus kwthu shqwaluwuns.

Please tell the people that they need to teach the young generation the spiritual teachings. Train them in spiritual ways to make their spirits strong and prepare them for life, when you are bringing up the young people, in order to support their hearts and minds.

'i' hwu sthuthi' tthu swe's smun'eems kws 'i'mushs 'i 'u tun'a tumuhw.

'i st'ee kw'uw' thuynamut tthu mustimuhw kws hwu kw'am'kw'um'st-hws tthu
shqwaluwuns, thuytus tthu shqwaluwuns.

'i' wuw'a' thuynamut tthu mustimuhw.

And their descendants walking on this earth will be all right. The people will manage to make their hearts and minds strong.



sutst 'uw' thu'it 'i' nilh lhunu shhw'aqw'a'.

tl'i'stuhw tthu hay 'ul' thi syaays ni' shlhuq'tentaalt.

nem' 'u tthu s'ul-hween tst sutst 'uw' qwulstuw, sts'uwtenum
chqwaluwunstal'hwus.

thut-stalum 'u tthu sul-hweentst 'uw' q'puthutut 'i' 'uw' ni' tse' kwthu sla'thut tst,
ts'uyulhnamut 'u kwthu tun'ni' 'u kwthu sneen'ts' mustimuhw.

kwus m'i st'ee kw'uw' 'amustal'hwus kws timut tst tthu shqwaluwun tst.

st'e 'uw' 'iis m'i yutth'etth'i'ukw tthu snents' mustimuhw.

sutst 'uw' ts'uyulhnamut kwus m'i hwiwul, m'i 'amustal'hwus 'u kwthu hay 'ul' 'uy'
shqwaluwun.

ni' st'e 'u kw'uw' timutus tthu shqwaluwun tst kwutst 'i' 'u tun'a tumuhw.

My sister and I thought this was true and we took this task very seriously. We spoke to our Elders for advice. We were told we must have a ceremony. We will give thanks to the spirit world for providing us with this message. It was said that we must share this message with our *hwulmuhw* people and relatives.



nilh kwu'elh ni' s'amustal'hws 'i' lhunu shhw'a'qw'a'.

kwthu hay 'ul' tl'i' kws yuthust tst kwthu mukw' mustimuhw, hwulmuhw
mustimuhw, kws hwu ts'i'ts'uw'atul' tst.

'i' ni' st'e 'uw' niis tun'ni' 'u kwthu sul-hween tst syuw'a'numa' kwthu sqwal 'i
tetsul.

nilh tst kwu'elh 'uw' thu'it 'uw' 'ni' kwthu ni' syaays 'u kwthu syuqwels.

'i' 'uw' qux mustimuhw 'i m'i hwiwul ts'ewulhtun 'u kwthu swe's yuw'en's.

'i' hay tseep q'a kwun's ni' hwii'neem'.

hay ch q'a.

My sister and I were given a responsibility to tell others and to share the message. The ceremony in return is for the spirit people and ancestors. We carried out a burning ceremony for the families and spirit relatives. This is the way of our *hwulmuhw* people to honor and respect our *hwulmuhw* culture. Thank you.



Hwuw'tssum | Helping spirits

tun'a sqwul'qwul' 'i' nilh tl'e' wulh hay 'ul' tl'i' sqwal tun'ni' 'u lhu thi'thu slheni' 'i'
m'i lemutal'hw 'i' lhunu sqe'uq.

nilh tthu ni' wulh s'i'kw' mustimuhw kwun's yuqwels 'u tthu'w' stem 'ul'.

'i' yath 'uw' nilh tthu thi'thu nilh 'un' shhwunum' kwun's tsts'uwtenum 'i' nilh thunu
shhw'aqw'a'.

ni' kwunnuhw tthu sqwal tun'ni' 'u tthu s'i'kw' mustimuhw.

thut-stalum kws stl'at'um's kws st'es 'u kw'uw' shqut tthu syaays 'u tthu tun'ni' 'u
tthu'w' t'at.

This story is about when the Medicine Woman that came to visit my sister and I again told us another important message. It's on behalf of the lost people that you do a burning or whatever. The Medicine Woman had a message for me and my sister that we must be of service. That's the message she brought from the lost people. We were told that we must complete our work to do something to help the old people from our past.





nilh kwthu tun'ni' 'u kwthu niilh xixul'uxtul', kwsus 'ulh xixul'uxtul' tthu hwulmuhw mustimuhw.

'i' hay 'ul' qux kwthu 'uwu niis hun'umutnamut.

ni' kwthu ni' q'ay 'i' nuw' tsuw'tsuw' 'ul' 'u tthu kw'atl'kwa, 'uwu niis yu hun'umut nuw' 'ikw' 'ul' ni' tthu thi qa'.

nilh kwu'elh ni' st'ee kw'uw' shts'iiy'ulhnamut 'u tthu hwulmuhw mustimuhw, kws stl'atl'um's kws 'i'eluwutewut kwthu tustusas nuw' t-hws'i'kw' 'ul' ni' 'u tthu kw'atl'kwa qa'.

Many hwulmuhw people died during the early Indian Wars. It is true that the people never returned home. This pitiful ones are still lost at sea and they need your help to return home.

ni' ch tse' st'ee kw'uw' q'put tthu ni' st'ee kw'uw' s'i'kw' 'ul' nuw' t-hwtsuw'tsuw' 'ul'
'u tthu thithu qa'.

thuyuw't-hwt kw' hwu shq'ul'ets's, yuqwultsup 'ukw' huy'qw ni' 'u tthu tsuwmun.
suw' hwiwsh kwthu s'ulhtun, m'i yu 'u'la'ulhstuhw 'u tthu sunihwulh.

You must bring the people together for a ceremony on the shores of the sea.
Build an harbour for the Elders. Build a fire on the shore. And dish out the food
and put it on board the canoes.



'i' nilh st'ee kw'uw' thuytuhw kwthu s'ulhtun kwun's yuqwels, yuqwt 'ahwust kwthu
ni' wulh s'i'kw' mustimuhw.

thuyt kwthu lutems.

'i' kwthu ni' tsuw'tsuw' 'u tthu thithu qa' 'aalhstuhw kwthu s'ulhtun 'u kwthu
sunihwulh.

nem' tse' kwe'tuhw st'ee 'uw' nem'uhw nuputs 'u kwthu s'ulhtun.

This is how you prepare food for your burning, to burn as an offering to the spirit people. You prepare the table down at the shore of the sea, and put the food on the canoes. Then you release the canoes sending off the food.



nilh ni' 'un'sh ts'ewut kwthu wulh t'at mustimuhw ni' tustusas.
ni' ch st'e 'uw' kw' 'ulhtunustuhw kwthu wulh s'i'kw' mustimuhw.
wulh hith ni' tustusas s'i'kw' mustimuhw, ni 'u tthu tsuw'tsuw' 'u tthu thithu qa'.
ni' ch st'ee 'uw' niihw hulit kws m'is hun'umut kwthu sulis.
hun'umut 'u kwthu swe's lelum's kws 'uwus niis hwu s'i'kw'.

This ceremony will help your ancestors who are suffering. The food is for the spirit people to eat. They have been lost for a long time, there in the sea. This is the way you save them and their souls return home. They will be able to return home, so they are no longer lost.

nilh ni' hay 'ul' thi 'un' sts'ewut tthun' mustimuhw.
'i' nilh p'e' nuw' sht'es tun'a lhnimulh hwulmuhw mustimuhw kws yath tst 'uw'
ts'its'uw'atul', we' kwsus 'uw' s'i'kw' 'i' ni' tst 'uw' tsi'ts'uw'atul'.
nuw' ni' 'u tthu shqwaluwun tst tthu ni' wulh s'i'kw' mustimuhw kwsutst theyt
kwthu shqwaluwun tst kws 'uwus 'uw' st'ees 'uw' tusustun'mut 'ul'.
tun'a lhnimulh mustimuhw 'i' uwu 'uw' hayus tthu huli ni' st'ee kw'uw' le'lum'utut.
ni' tst tl'uw' le'lum'ut kwthu ni' wulh taantal'hw.

You have helped your people. This is the way of our people that we are always helping each other, even helping the spirit people. Our way of thinking about spirit people is that we must know they are close by. Our world is not only the living but also the spirit world. We also see the ones who have gone from us.



yath 'uw' ni' 'u tthu shqwaluwun tst kwutst they't kwthu shqwaluwun sht'es kws
tl'ul'im's kwthu syaays tst.

hay ch q'a kwthu ni' kwunnuhw kwthu sqwal 'u kwthu ni' tustusas syuw'en' tst 'i'
ts'iit kwus st'ee kw'uw' timutus tthu sqwaluwuns m'i qwul'qwul' 'u kwthu ni'
wil' sqwal 'i' hay ch q'a.

ni' hay.

We feel very good that we have completed this very important work together.
Thank you for receiving our message about our suffering ancestors and thanks
for taking these wordings that have come out so seriously. Thank you.

The End



Hay tseep q'a | Thank you

kwunus ts'uyulhnamut nu st'i' kwunus ts'iit tthuw' mukw' kwunus ts'iit thu
sti'tum'at, Ruby Peter, 'i' sp'aqw'um'ultunaat, Donna Gerds, linguist.
nilh 'u qe'is 'i' hwu siiye'yu 'i' nilh hay 'ul' 'uw' tsatul'na'mut 'u tthu sqwal.
nilh kwu'elh 'i' ts'uwunam'sh 'u tthunu sqwul'qwul' ni' hwu st'ee'kw' nu sxwi'em'.
ni' 'a'hwustham'shus 'eelhtun st'ees tthu hw'iw'usun'uq 'i'kws mukw' st'ee 'i'
mukw' nuw' shtatul'st-hwus nu 'i' ta'tul'uthun'.
ni' tsu kwu'elh kwunut tthu tthey' 'i' hw'iw'ususthe'ult ni's 'uw' nem'ust-hwus 'u
tthunu tth'ele's.
hay tsu kwu'elh luse' tthunu tsulesh kwunus ts'iit haysulh thi syaaysth kwus
xul'xul'utus tthu hul'q'umi'num' sqwal. qux syaays.

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xt'e kwu'elh tthunu swe's nu ts'lhhwulmuhw, nilh tthunu ts'lhhwulmuhw nilh ni'
tl'lim' 'uw' st'ee kw'uw' 'i' ts'ets'uw'utham'sh yu t'it'um'utus 'eelhtun tthu nu
shqwaluwun, xwte' 'u tthun'. nu sqwal 'u tthu hul'q'uminum'.
'i' yath 'uw' stutes 'eelhtun.
nilh kwthunu sta'lus Van Alfred, ts'iit tsun. haysulh 'uy' nu shqwaluwun kwus yath
'uw' yu ts'ets'uw'uthush tthu nu me'mun'u kwthunu mun'u Richard, thunu
mun'u Vanessa, 'i' nu shts'utelh Natasha Daniels 'i' kwthu hay 'ul' 'uy'lina'mut
'um'imuth Gillian 'i' Kingston Daniels.

It has been my family that has truly provided me with support in my language education endeavors. I acknowledge my husband Van Alfred, my children Richard and Vanessa, my daughter-in-law Natasha Daniels and beautiful grandchildren Gillian and Kingston Daniels.

ts'iit tsun hay ch q'u.

hay 'ul' 'uy' nu shqwaluwun.

ts'iistuhw tsun kwthun shhwuw'weli'ulh Edna Daniels 'i' Ernie Henry, kwus

st'eeqw'uw' 'amustham'shus 'u tthu shqwaluwun, hay 'ul' tl'i' shqwaluwun.

kwusus 'a'hwustham'shus hw'uw'tsustham'shus 'u tthu ni' hwu nu sht'ee 'u tun'a
kweyul.

'i' ni'st'ee kw'uw' yath 'uw' huli tthunu shqwaluwun kwunus ni' kwune't tthu
snuw'uyulhs.

yath 'un' kwu'elh nuw' ni' 'u tthunu shqwaluwun, kw'unus he'kw'.

ni'stuhw 'u tthunu tth'ele' kwunus ts'i'ut.

nan tseep 'uw' nu stl'i', ts'iithaum tsun 'u kwthu ni' mukw' ni' st'ee kw'u ni'
s'ahwustham'sh 'u thuw' mukw'stem.

hay ch q'a.

All honors I have to give to my late parents Edna Daniels and Ernie Henry that gave me life, love and culture that keeps me alive with intergenerational knowledge and special memories. I thank you with all my heart. I love you and thank you for everything that you have given me.

Glossary of hul'q'umi'num' story words

hul'q'umi'num'	English Translation
'allhstuhw	put on board
a'luxutus	gatheringit/them
e'ut	here
hulit	save his/her life
hun'umut	go home
hunum'	going
huy	finished/done/stop
huy'aat	warning him/her
hwsenuch	ᑭᓂᓂᓂ
hwu'alum'	return
hwulmuhw	First Nations people
hwuni'	get there
kw'ukw'i'	going up/climbing
kwa'tl'kwa:	sea water/salt water
kweyulus	tomorrow
kwu'elh	indeed, thus
kwun'et	possess/hold
kwunnuhw	find/get/manage to get
le'lum'ut	looking
le'lum	house/building
le'lum'stam'sh	showing me
lelum'	house
lhiil'lul'q	flood
lhnimulh	we/it is us
lumnuhw	see
me'luxulh	Malahat
smunnumut	Mounttain
men	father

mukw'	all
mustimuhw	people
nem'	go
nuts'a'	one
nuts'ehw	once, one time
nuts'uwmuhw	neighbor, different people
nutsim'	why
p'ukw	float/surface
pte'mut	ask him/her
qa'	water
qul'qul'uthun'	dreaming
qulima'	ugly or dirty
quw'utsun'	Cowichan
qux	much/many/lots
qwulstuw	talk to/speak to him/her
s'ikw'	lost
s'ul-hween	elders
s'ul'eluhw	old people
s'ulhtun	food
s'ulhtunstuhw	food, what is used to feed them
s'ulqsun	point of land
shhw"aqw'a'	sibling
shhwul'mastun	window
shlhuq'tentaalt	put before you/bring/before
shq'uluts'	shelter, arbour
shqut	finish
shqwaluwuns	thoughts/feelings
sht'eewun	think/believe/wonder
sht'eewun's	think/believe
shtatul'stuhw	know
shun'tsus	gathered/caught
si'kw' mustimuhw	lost people
sii'si'	being afraid

sii'sim'e't	being afraid of it
sil'anum	year
skweyul	day
slheni'	woman
smeent	rock
snents'	corpse
snet	night
snuw'nuts	pay/what one pays
spu'ehw	foggy
spulhxun	field/yard
sq'i'laam'	smoked salmon
sqlquluthun	dream
sqwal	talk, speak, word
qwii'l'qwul	talking, speaking
sqwul'qwul	narrative story
st'e	like/similar/right now
sta'luw'	river
stem	what/something/anything
stl'atl'um	fitting/right
sts'uts'eq'	be astonished
stseelhtun	salmon
stutes	close, near
sul'eluhw	ancestors/old people
sunihwulh	canoes
swunmelh	nephew/niece (when parent is deceased)
swuy'qe'	man, male
sxun'u	foot, leg
sxup'shun	fish tail
sxuxits	obvious/visible
t'ukw	stuck/get stuck
ta'ult	learn/study/find out
taant	leave him/her
temut	yelled/holler/call out him/her

tetsul	arrive/approach/reach
they't	making/fixing/preparing it
thithu	big (plural)
thuthiqut	trees
thuynamut	fix oneself up
thuythut	prepare oneself, get ready
titimuhw	lands
ts'ewut	help him/her/it
ts'lhhwulmuhw	family/community, fellow-First Nations people
ts'uwten	ask for help/advice
tsakw	far/distant
tsetsul'ulhtun'	fisherman
tstamut	what happened/what is the matter
tsuw'tsuw'	middle of the bay
tul'nuhw	know/find out/realize
tumuhw	land
tustusas	poor/pitiful (plural)
lutem	table
tutems	tables
'uwu	no, not
'uwu te'	nothing/is not any
'uy'uy'mut	pretty/beautiful
xeel's	The creator
xisul'	scary/fierce
xixul'uxtul'	making war with each other
xlhast	feed him/her
xlhutslh	sorry/hurt feelings
xpey'ulhp	split cedar
xu'tu	doing/saying
xut'ustuhw	tell him/her
xwum	fast
yath	always
yay'us	working

yuqwels	do a burning (spiritual ceremony)
yuqwul'tsup	make a fire